FILLING OUT BLANKS IN HIS SCORES.

Musicians Agree That Some Were Cause by the State of Orchestral Technic in His Day-If He Had Been Able He Would Have Scored Otherwise

Walter Damrosch's double performance Beethoven's ninth symphony on Tuessy evening aroused many thoughts nich could not be crowded into the passof them be compressed into the limits of a single article. For example, such a Beethoven wrote an eighth note, D, world was in question. But when it is performance offered an excellent oppor- forte at the beginning of the first of these the voice of Caruso that is at stake one onity for the application of excited ournalistic methods. Of course excited ournals have no interest in Beethoven, for his doings sell no papers. There is erronage in the world of sensation.

Lowever, if excited journalism could for once be induced to take an interest in the performance of an immortal masterpiece, it should certainly be at a time when people were invited to sit through the work twice in succession. Think how innotive it would be to read about the stions of a Bronx real estate agent bearing the slow movement of Beeen's ninth symphony the second time the same evening. Then the next in-Describe your physical experiences in teging for the second time 'Brider

A series of such interviews would be worth reading, and furthermore would have a value which interviews worth knowing what people really thought fter sitting through those two consecutire performances. THE SUN'S observer sical doings confessed on Wednesday ning that he did not undertake two terings for the plain reason that one was Il he could endure. It is easy enough to hear the ninth symphony twice if you hear rith ears only, but if you hear with the spirit it is quite another matter.

Mr. Damrosch did some editing, which was described on the morning after the nt time have felt that Beethoven esded editing, a great deal according to pe or two of them. There used to be in his city a musician who said that he would his to study orchestration for two or three wars with Richard Strauss and then retrate Beethoven's fifth symphony. Doubtless he would have begun by exding the list of instruments employed, for Strauss himself could best reorchesthis composition with the apparatus ound in his own scores.

There is no doubt whatever that new and extraordinary sonority could be imperted to the entrance of the finale. Supere written out anew for the usual ody of strings, three flutes, two oboes, English horn, two bassoons, contra bason, four clarinets, bass clarinet, double bass clarinet, eight horns, six trumpets, bess trumpet, three trombones, contra bass trombone, tuna and-à la Wagnersix harps. It would sound very different ould it not? There might also be heckelphone and a sarussophone with megaphones for the solo quartet t would doubtless be tremendously imposing, but the real question is would sound any longer like Beethoven?

Now that is precisely the one question which has to be answered whenever any one undertakes to edit any of Beehoven's orchestral scores. It is not regarded as reverential to meddle with hose scores at all. Beethoven knew what wished and he wrote it. Without doubt long before Mr. Damrosch this question at his command?

high positions at that time, an uncertave higher.

The taking of such a liberty causes an we know that Beethoven would have trumpet omits and the trumpet comes in witten his violing an octave higher if had been sure of free and correct formance? Again, are we altogether

ich positions?
In the very dawn of orchestral writin the scores of Monteverde, we the fifth position of the first string, but Society for following his example. we learn that this remained the tait for many years afterward. For if the performance failed to communicate linets. "It is only since Beethoven," notes Gevaert, "that the violin has con-

ta full compass." In the finale of the ninth symphony we find Beethoven writing rapid passage running up into the seventh position, but in the finale of the "Egmont" overre, in tempo allegro con brio, he wrote an extended passage reaching the ninth ition. It is worthy of note, however, the passes remains in the high and, with all his brilliancy of style, was

There are episodes in the ninth symbecause of the double performance but because of the merit of the interpretation of Beethoven's masterpiece of symptomical nature of the phrase. He phonic composition nished some of these phrases by confouing the upward progress of the violins. no shall say why Beethoven wrote them GOSSIP OF THE OPERA HOUSES. be did? Was it because his hearing no longer good? When he was not play the passages? Perhaps

other than those of mere style. At any rate it is not necessary to fall into a rage over Mr. Damrosch's experiments. They seem to have been made with reverence for the greatest of symphonic masters.

Many had been tried before. Mr. Damrosch's devotion to the ideas of his one time teacher in the art of conducting, Hans Guido von Bü'ow, has led describing the tenor's illness, "and might him to do things much more reprehensible have got over it in a short time but he than the editing of the phrases alluded to continued to sing on this cold. I finally in the foregoing cursory comments. At put my foot down and told him that he the end of the first movement of the sym- must rest until a week from next Wednesphony, for instance, Von Bülow has filled day. Perhaps there would not have comment of the hour; nor can all out the last three measures of the tympani been any cause for such drastic action part in quite indefensible manner.

three measures, and then gave rests till cannot be too careful."

The tenor's illness has been expensive.

Up to date it has cost him not less than he wrote the dominant, forte, and thus ournals have no interest in Beethoven, he wrote the dominant, forte, and thus \$30,000 and there is now little opportunity for his doings sell no papers. There is led to the concluding D at the beginning that such a serious loss can be made up of the last measure of the movement. so late in the season, but even with that provides indictment for murder, but the Dr. von Bülow and aciously wrote in three deficit in his annual income it will be under indictment for murder, but the Dr. von Bülow audaciously wrote in three under indictment for murder, but the Dr. von Bülow audaciously wrote in three sufficient to make his year profitable. I more D's and three more A's, thus making is now settled that his repertoire nex the tympani beat the rhythm of the melody played by the singing instruments.

This piece of editing cannot offer as its excuse the plea that Beethoven would have done the same thing if he could. The tympani were there, and they were tuned to the tonic and dominant of the movement. Beethoven unquestionably wrote them as he wished them to sound. Further demonstration of his design is seen in the acoring of the horn and trumpet parts, which sound precisely the same tones as the drum, except that the first and second horns take the tonic above the dominant instead of below, as the drums do.

This is a repetition of the earlies formula in scoring for trumpets and drums. For years and years they were sited journals do not often have. It written together and only in the tonic uld really be instructive. It would be and dominant. No one knew that better than Beethoven, for it was he who struck the shackles from the tympani and made them a solo voice in the orchestra. If then in his last symphony he wrote trumpets and drums, reenforced by horns, in the ancient idiom it was be cause he willed that it should be that way, not because he could not find a more striking method of instrumentation.

There is another spot in the ninth symphony where Dr. von Bülow went even further, for he interpolated parts performance. Many musicians of the for seven tympani, doubling the successive notes of a melodic phrase. Beethoven never dreamed of such an effect and it is utterly foreign to the entire character of his music. Therefore Dr. von Bülow's impudent editing should be relegated to the museum of musical curiosities. Mr. Damrosch, though he used the passage at the end of the first movement, had not the hardihood to introduce the sever against Beethoven.

Mr. Damrosch filled out some passage in the trumpets where Beethoven apparently was hampered by the limitations of the old instrument without valves This may have been the case. A study pose that instead of being scored for of Beethoven's scores will satisfy any sthoven's elementary orchestra it one that he had no special interest in the trumpet. He utilized it almost entirely as a tutti instrument and wrote for it in the manner employed by his predeces sors for many years before him. He made no advances in the treatment of this instrument, for in the brass his pet was the horn, for which he composed with marvellous insight and invention.

Let us then ask ourselves whether it Beethoven had possessed trumpets capable of playing all the notes of the scale and also of making detailed effects of nuance, as the trumpet of to-day is, he would have declined to take advantage of them? The history of all instrumental development and progress indicates that the contrary would have been the case. Turn saide for a moment and consider the plane. When Clementi went to live in London and became acquainted with the English pianos which his is true in the majority of cases; but had a deeper hammer fall and a greater sonority than the Viennese instruments raised: Are there not places in the he immediately began to compose in a that the composer was constrained to of octaves and even of chords and led grite as he did either by the state of or- the way into that world of imposing tonal estral technic in his day or the effects which is now the common propesibilities of the instruments that were erty of all piano writers; and it has been this way with all instrumental progress For example, there is a passage in The performer shows the composer new which the first violins, playing in full technical achievements or the instrument olume, are written an octave below the maker introduces to him a new tone tite, and this one flute, soaring away by color. He at once sets out to use the itself, seems to utter the real melody, new material and the chances are that which the violins simply double an octave in the end he will do as Berlioz did with palow. Mr. Damrosch, believing that the trombones in the "Requiem Mass." thoven was afraid to write the violins | Ask the performer to do things of which in unison with the flute because of the his technic had up to that time been uncertainty of orchestral players in the unaware. In considering the addition of notes to the trumpet parts of Beetainty which by reason of improved thoven's music, all, that we have to do is to technical skill no longer exists, did not be certain that the omissions were forced sectate to have the violin part played an and not voluntary. This seems plainly to have been the case in the last movement of the Ninth Symphony, where the trombone sounds the notes which the

its natural scale. In one passage Mr. Damrosch added his time could not play freely in the already been done by Wagner, who was without question a most enthusiastic adorer and student of Beethoven. If he might do this, surely no one need be anthe wiolins carried up as high as gry with the conductor of the Symphony

In the end all editing would be futile

with a unison on every note that lies in

nce, Handel and Bach stopped with the majestic spirit of Beethoven's tresame fifth position and Mozart and mendous composition to the audience. in confined themselves within these In this indeed the Symphony Society did not fail on Tuesday night. Much praise of the performance has been written and d in the ensemble of the orchestra still more has been spoken, and all of it was well deserved. The orchestra played admirably, with splendor of tone, with precision, unanimity and that indescribable elasticity without which every musical delivery is dead. The chorus was without doubt weak, and no inconsiderable portion of the sopranos was unable to endure the high teesitura of Beethoven's choruses. These sopranos pulled the rest gister and does not call for rapid down, and there was much lamentable after of position. Weber, on the other flatness. The experiment of letting the down, and there was much lamentable solo parts be sung by several voices was reful in the stirring measures of the as already noted in this paper, not successful. The parts were well sung but cessful. The parts were well sung, but the effect was not the true effect. Mr. ony in which the violins move upward Damrosch's reading of the symphony odic phrases of which the logical was unaffected, straightforward, sincere clusion seems to be attainable only and studious. He has done nothing betcontinued upward progress, and yet ter. Altogether this presentation of the enly Beethoven makes a wide shift Ninth Symphony was memorable not lower position and finishes his phrase because of the double performance but

W. J. HENDERSON.

There is now little doubt that Cleofonte no longer good? When he was it carry and the control of the imagination was it the carry and the carry and the carry and the carry and the control of the imagination. Was it there during a second winter a s ting he heard nothing except with the Campanini will spend next season at the not more probably because his players there during a second winter seems scarcely probable. Mr. Campanini smiles there is light in a remark made by Spohr mysteriously now when he is questioned

violin style. Doubtless he found defects he is still engaged at Covent Garden Persons who understand the situation however, predict a return before many

> Dr. Holbrook Curtis is frequently called upon to be forcible with his patients and this necessity arose in case of Signor Caruso. "He had an attack of laryngitis," the doctor said in unless the most beautiful voice in the

> season will be confined almost entirely to the dramatic rôles, and the Edgardos, Alfredos, Rudolfos and Nemorinos are a thing of the past.

Subscribers to all the performances a the Metropolitan Opera House next season will receive only 15 per cent. from the regular price in place of the 20 previously allowed, although one more night has been added to the list. This is Saturday, which has never before been a subscription night. The difficulty that will probably be met with promises to come from the subscribers to the expensive places. Since subscription to Metropolitan became so general and Thursday night was added to the list on which these performances are given society has settled upon Saturday as the night for dinners. For the last six years or more the society which buys the expensive seats at the Metropolitan has been in the healt of dining out on Tuesday. been in the habit of dining out on Tues-days and Saturdays, the two nights on which there are no opera performances. It would be just as difficult to induce

In spite of his success in "Parsifal" it is not probable that Signor Amato will again be heard in German rôles. There is a German barytone coming to the Metropolitan next year from the opera house at Stockholm, and Signor Amato prefers to devote himself to his own language, especially as the number of good Italian barytones to-day te not se large that he need feel afraid of too great opposition in that field. There is another good reason why the Italian feels satisfied to keep to the Italian opera. He is en-gaged under contract that calls for a lump number of representations during the season with a maximum number of three representations a week. Now it frequently happens that Signor Amato does not sing so often, and he is thus able to save his voice. If he could also sing the barytone répertoire in the Wagner operas in German there would be few weeks when he would not be required to sing at least three times. So Signor Amato prefers to tand on the terms of his contract.

Oscar Hammerstein is going to bring ack to the Manhattan Opera House next season one of the singers who was there but a short time vet made such an impression that he cannot be replaced in the one rôle he sang. This is Jean Perrier, who contributed so much to the success of "Pelléas et Mélisande." The opera failed to meet with the same sucsess this year that it found during the first season, and Mr. Hammerstein wants to produce it next year with the original cast, to find where the difficulty lay. Although there is to be no more old Italian répertoire operas in his répertoire, at least one revival will interest New Yorkers ry Garden is to appear as Violetta, will sing the rôle in French, and the Verdi opera will be sung in that language. It was always one of her most popular roles in the Opera Comique in Paris. Another novetly that Mr. Hammerstein will give is a Shakespearian work, with M. Renaud in the leading role. He denies that it is Goldmark's "A Winter's Tale," but will not be specific as to what it really is. The Manhattan will be able to offer some very advanced programmes next winter and one may undoubtedly read: Saturday matinée, "Pelléas et Mélisande," and in the evening, "La Belle Hélène." Ac-cording to the manager's present inten-tions such a programme might readily be

If Selma Kurz finally comes to the Metropolitan next winter she will not have the colorature and lyric soprano rôles all to herself. Frieda Hempel of Berlin, who has a wonderful soprano voice, youth and little or no style in her singing, may also come to the Metropolitan for a short season. Mme. Kurz's famous contract will probably never be carried out in accordance with its orig-inal terms, but as she is a good business woman it will not be easy for the Metro woman it will not be easy for the metro-politan Opera Company to extricate itself from the contract made by Mr. Conried. Mme. Kurz recently sang for the first time in Berlin and pleased the public, although critical estimates of her art differed. Mile. Hempel succeeded Ger-aldine Farrar at the Berlin Opera House. She began as a colorature singer in Stet-tin, whither she was sent by the Berlin director to acquire routine on the stage. She has recently rather devoted hersel

NOTES OF MUSIC EVENTS.

Opera House will begin to morrow evening with a performance of "Thais" in which Mary Garden in the orchestral prejude to the last act. Wednes day night "La Traviata," Mme. Tetrazzini, Messrs. Constantino and Sammarco. Friday, "Salome," with the regular cast, followed by the prologue of Bolto's "Mefistofele," with Mr. Ari mondl as the flend. Saturday afternoon, "Sam son at Dalla," Mme. Gerville-Reache and Mr. Dalmores. Saturday night, "Lucia" with Mm Tetrazzini in the title role, followed by the nival scene from "Princesse d'Auberge.

The announcements for the coming work the Metropolitan Opera House are as follows Monday, "Falstaff" with the same cast as yes terday afternoon. Tuesday, special performan of "Die Meistersinger," beginning at 5:30 P. M The opera will be given without cuts and there will be an intermission of an hour and forty min utes between the first and second acts for dinner Wednesday, "Don Pasquale" and "Pagliacei," Mmes. Pasquali and Farrar, Mesars. Grassi, Scotti, Jörn and Campanari. Thursday, "Il Barbiere di Siviglia" and "Cavalleria Rusticana Di Pasquali and Destina, Messrs, Bonei, Grassi, Campanari, Amato and Didur. evening, "Le Nozze di Figaro," Mmes, Gadaki Di Pasquali and Farrar, Messrs. Scotti and Didur. Saturday afternoon, "Siegfried," Mmes. Morena and Homer, Messrs. Burrian, Soomer and Reiss. Saurday evening, "Manon," Mme. Alda, Mesers Jorn and Scottl.

The last Knelsel Quartet concert of the current season will take place at Mendelssohn Hall or Tuesday evening. The programme will consist of Dvorák's F major quartet, opus 96. Brahms' pinso quartet in G minor, opus 25, and Mozart' G major quartet. Katherine Goodson will b

The Tollefsen Trio will give a concert at Men-delssohn Hall on Wednesday evening. The Boellman trio in C and Tschalkowsky's in A minor will be played.

The date for the Hess Schroeder Quartet con be accepted for this concert.

Mischa Elman at his farewell recital in Carnegie in his violin school that only in the conthe and A major sonate are numbers that will past is all

give Elman the greatest opportunities to display

April 18.

A group of distinguished soloists has been secured by the Oratorio Society for its final cert of the season on the evening of Thursday. April 8. when Bach's *Passion According to St. Matthew" will be sung at Carnegie Hall. The soprano part will be assumed by Mrs. Corina constituting one of the most important roles for lew voice in any choral composition extant, will be sung by Mme. Louise Homer of the Metropolitan Opera House. Gervase Elwes, the English tenor who made a special journey across Atlantic to sing with the Oratorio Society, will take the part of the narrator, while the baryton and bass soloists respectively will be Claude Cunningham and Herbert Witherspoon, the latter also a member of the Metropolitan opera company. The date chosen for this perfor of the "Passion According to St. Matthew" Maundy Thursday in the calendar of the Roman Catholic and Angelican churches. This solemn day in the ecclesiastical year is deemedeen appropriate for the presentation of this master chronicle in music of the sufferings and crucifixion of the Saviour. It was the custom in Bach's tir and afterward to sing this music on Good Friday in England at the present time that is the day usually chosen for performing the "Passion" music. The effect attained last year, however, by the Oratorio Society of New York at its Carnegie Hall presentation of the Bach masterp

anding position in the concert world to be an opera singer. will revisit the scene of his former

again selected for this season. Thus the

on Maundy Thursday was such that the corre-sponding date, three days before Easter, was

ligious as well as the musical significance of the

give a song recital in Mendelssohn Hall. The debut of the Dresden Philharmonic weeks tour under the management of R. E. Johnston, will be made at Carnegie Hall on Saturday evening, April 10. In addition to Willy Olsen, the conductor, and Victor Ila Clark, associate conductor, the orchestra will be ac he Dresden Royal Opera. Malata will conduct as Detriot and south to New Orleans.

Mme. Nordica is now filling her postpo engagements in the East. She will retur New York for her recital on Tuesday aftern March 23. The tickets issued for the origina recital, postponed on account of the prima donna's lilness, will be used. Nordica will be assisted at the recital by Albert Spaiding, viowill play selections from Saint Saens

Mme. Jeanne Jomeili, who is now singing in the West, will give a song recital at Mendelssohn Hall on Friday evening. She has included among her numbers two arias "by request," one the mirror scene from "Thais" and aria

The next recital in the series that Albert Spaiding is giving at Mendelssohn Hall will be a matine to morrow. The violin and plano conate will be Brahms's sonate in Gmajor. Mr. Spaiding will be assisted by Alfredo Oswald. planist, as usual.

Wassily Safonoff's activity at the head of the and for three its permanent conductor, will co of the great conductor a pro-"Pathetique" Symphony, No. 6, in B minor "Italian Caprice," "Elegy" on string orchestra from the "Serenades in C major, which is the third movement in the forty-eighth of Tschalkoweky's numbered works, and "Marche Slave"

As a result of the suc series, the third concert of which was given last Puesday evening at Mendelssohn Hall, the Flonzaley Quartet will give a supplementary cert at the Belasco Stuyvesant Theatre on Sun evening. March 28. The programme will in the quarter that have proved especially popular this season as follows: Quariet in D major, Mozart; Sonata a Tre, op. 4 No. 1, Leclair l'Aine (1687-1784); Courante, Glazounow; adagio from quartet in G major Beethoven, and scherzo from quartet in A flat

Arthur Hartmann, violinist, will give a joint recital at Mendelssohn Hall on Monday after-

The Volpe Symphony Orchestra will its subscription series with a concert at Carnegie rine Goodson, pianist, will be soloist, playing the Lizzt concerto in E flat major. Schumann, Beetheven and Wagner are the other composers represented in the programme.

Mme. Felicle Kaschowska of the Metrop tan Opera House, who was unable on account o on March 14, will be the soldist next Sunday, March 21. She will sing a group of Tschalkowsky's songs. The Symphony Society will bring the Tschalkowsky cycle to its close on March 21, and this will also be the last Sunday afternoon subserintian concert of the season. The programm include the "Nut Cracker Suite, and symphony No. 6, opus 74, popularly know as the "Pathetic." An additional Sunday concer will be given on the afternoon of April 4 for the benefit of the orchestra's pension fund. The programme will be announced later.

The sixth of the series of Symphony Concerpext at 2:30 o'clock. The programme will illus trate Sagas and their influence on the works of the great master Richard Wago gramme:

Intrance of the gods into Walhalla ... "Rheingold" Notan's Farewell "Walkure Waldweben, Siegfried and the Dragon. "Siegfried's Siegfried's Rhine Journey..... "Götterdämmerung" od Friday Charm ... "Parsifal relude. Introduction to Act III.

The personal friends and professional associates of Julian Walker, basso (one of the foremos oncert and oratorio artists in this country), have arranged a testimonial concert to be given at Carnegie Hall, Thursday evening, April 22. The movement has met with cordial and hearty support and tickets for the concert are finding ready sale everywhere. Mr. Walker, while fulfilling a concert engagement at Washington, D. C., in March, 1907, metwith a serious accident which has confined him to his home for more than a year confined num to his home for more than a year, during which time he has been unable to astend to any professional duties; and although gradually (mproving, it is not certain when he may be able

cantors from the leading synagogues and tem-ples of Greater New York and neighboring cities. and its concert, which was given in the same ball last year, attracted much attention. The music director of the society is Leon M. Kramer, who has been associated with various orchestral bodies. The assisting artist of this concert will be Harold Eisenberg, planist. The proceeds of the evening will go toward the fund which is being established by the association for the benefit of the retired cantors and the survivors of members in cases

Not Much Public Land Lett From the American Review of Reviews.

Of the public land, some 375,000,000 acres, or one-sixth of the original territory, remain-but nearly every acre is too arid for settlement on the original plan. Of State land the amount is limited save swamp and overflow tracts that can hardly be settled by individual effort.

Over 75,000,000 aeres of wet lands might
be reclaimed to form homes for 10,000,000
people, while 40,000,000 or 50,000,000 acres of arid lands might be irrigated to sustain as many more, but this cannot be done by individual or family pioneering, and must be done, if at all, either at collective cost in the public interest or by corporate en-terprise for personal interest. No longer is Uncle Sam "rich enough to give us all a farm"; his princely possession of a century past is already given.

NOTES OF OPERA IN BUROPE Karl Klein will give his second violin recttal

VERNON STILES, AN AMERICAN TENOR, HEARD IN VIENNA.

Felix Mottl Invited to Conduct at Berlin -A New Opera House Urged for That City-A Modern Polish Composer -Small Pay for German Singers.

Vernon Stiles, the American tenor. has at last made an appearance at the Imperial Opera in Vienna after having served an apprenticeship on several smaller stages. He was warmly praised by the critics, who are usually compelled to satisfy themselves with the sensuous beauty of Herr Schmedes's sonorous voice. He was first heard in "Madama Butterfly." Anna Skala is the appropri ate name of a young colorature soprano who has just made her début at Gratz. Felix Weingartner has decided to revive Cornelius's opera "The Barber of Bagiad" after the production of "Elektra." The People's Opera House in Vienna has just brought out the opera made by

Ubaldo Pacchierotti from the ultra German text "Old Heidelberg." The audience enjoyed the work, which has already been sung in Italy but was introduced in the German language at the Vienna performance. The music is described as monotonous and in no high degree the work of a finished composer, but characteristic in its somewhat excessive use of student songs. Amalia Materna recently returned to the concert stage in Vienna and is said to be still the possessor of a most agreeable and powerful voice. She

most agreeable and powerful voice. She is quite white haired.

Felix Mottl will be invited to conduct some of the German performances at the New Royal Opera House during the summer. He will first be heard in "Die Meistersinger." Later he will conduct "Tristan und Isolde." Leo Blech's opera in one act, "Versieglt," has been accepted for performance at thirty European opera houses. "Josef in Egypt," by Mehul, is soon to be revived at the Royal Opera House in Berlin in spite of the failure of the work in Vienna. Max Zenger has of at the New Royal Opera House during the House in Berlin in spite of the failure of the work in Vienna. Max Zenger has written recitative to the score, which is said to be responsible for the success of the opera in those towns in which it has been used. Hans Pfitzner's opera "The Rose from the Love Garden" recently met with the same fate that befell it in Berlin. That was quite the reverse of the warmth with which Vienna and Munich greeted the work and showed to it through a long period of success.

In made up at this portion of dirt and salt dried into great jagged chunks, light brown in color, that are known in the locality as pinnacles. These pinnacles of as a dreamer and the purchase was known as "Seward's Folly." At the exposition a pile of virgin gold from Alaska will be exhibited and the one heap of yellow metal will represent in actual value more than five-esevenths of the purchase price of Alaska.

Alaska will appear in an entirely new and different light to the visitor to the exposition, and from the land of perpetual snow and ice, as pictured but a through a long period of success.

The need of a new opera house in Berlin is constantly urged by the authorities, who say that both on account of the price of tickets and more still on account of the difficulty of getting them the citizens of Berlin are but little represented among the audiences at the Royal Opera. The best to an end with the concerts of the orchestra to tickets are sent to the casinos of the vari-be given next Friday afternoon and Saturday ous line regiments, who practically buy evening at Carnegie Hall. Out of compilment ous line regiments, who practically buy all of them, while the chance of getting a of the music of Peter good ticket comes only when these are lilisch Tschalkowsky has been arranged. The returned at the last minute if they are not sold. The result of this arrangement limits the attendance to the subscribers and the officers who are able to get places without difficulty. It is to accommodate the great mass of Berlin citizens that the building of a second opera house is urged. The need of such a lyric theatre is proved by the large audiences that attend the summer performances given by impresarios who have no governmental support. Some delver had discovered that the first opera on the subject of "Faust" was produced in Bremen in 1797, seven years after the publication of the Goethe work.

The component was Ignate Walther while a sold for the valleys acted by the valleys at the subject of "Faust" was goesa valleys enter Death Valley at the south end and blow north over the sizzling surface of the sump.

State's famous apples.

A Chinese street, modelled after a well known street of Pekin, will be an interesting feature of the Alaska-Yukon-Pacific exposition. The concession for its proafter the publication of the Goethe work. surface of the sump. the text, which followed in the main the Goethe story, although with some changes in the manner of its progress, was by a Dr. Schmieder. Not all of the text was accompanied by music but there are stretches of dialogue with no accompaniment. The effort was known to Goethe and was not sufficiently meritorious to deserve any other fate than the obscurity that overage it. Two years after its first production in Bramen, however, while out they reach the upper end dry as a furnace blast. The 1891 Weather Bureau of wealthy Coast Chinese, and agents furnace blast. The sufficient was a furnace blast. The sufficient per end dry as a furnace blast. The 1891 Weather Bureau of wealthy Coast Chinese, and agents have been in China for the last year perfecting arrangements for an exhibit company of the atmosphere dropped to 7 per cent. North of the ranch on the marsh, the air at times in August has zero humidity.

No recorded chemical analysis of the muck of the sump seems to exist, but during the work of a borax company at the north end it was found to be composed.

The Siberian Esquimau exhibit will be composed.

when the Wagner and Mozart festivals come to an end, will include in the first festival series "Die Meistersinger," Tristan und Isolde" and "Tannhäuser," besides three performances of the Nibelungen Ring, and in the second "Le Nozze di Figaro," "Don Giovanni," "Die Enthfürung aus dem Serail" and "Coei fan tutte." A Polish opera by a modern composer is somewhat rare, but "Boleslaus the Bold" will soon be sung at Lemberg. The score is by a well known Polish composer. Ludomir Roszyci, a pupil of Humperdinck and composer of numerous orchestral pieces. Our old friend Alexander von Bandrowski of "Manru" fame supplied the text, which is partly historical and pandrowski or mann't rame supplied the text, which is partly historical and partly mythical. It tells the story of Boleslaus, who wished to free his people from the power of the nobles and was excommunicated by the Bishop Stanex, whom he murdered. The composer is conductor of the opera at Leinsie.

whom he murdered. The composer is conductor of the opera at Leipsic.

Leon Sobinoff has been engaged at the opera in Buenos Ayres for the summer season. He sings during the winter in Moscow. Athur Nikisch has recently been conducting some operatic performances in Moscow. Marcella Kraft has just been engaged to sing at the Royal Opera in Munich. She is an American soprano who has previously been singing in Mayence and Kiel. Selma Kurz has made her first appearance in Berlin, but did made her first appearance in Berlin, but did not meet with success. She sang out of tune, according to the judgment of the critics

The desire of foreign singers to come to this country may be well understood from some of the figures concerning the salaries received in Europe. It has been shown that one-half of the artists of Germany, who are placed at 25,000, receive less than \$250 a year; \$375 a year is the salary of about a fifth of them, while only one-tenth receive as much as \$750. A unique concert of Jewish music will be given by the Cantors Association of America this evening at 8 o'clock in Carnegte Hall. The most beautiful compositions of traditional and syngagogual music will be rendered by 100 volces of the best known cantors of this city. The Cantors Association of America is made up of Cantors Association of America is made up of Jean Nougues is the composer of the

offgetting a pension
Jean Nougues is the composer of the
score to "Quo Vadis," the new opera
which Henry Cain has made from the
Sienkiewicz tale. It has just been produced at Nice. There are five acts and
six tableaus, which are said to unfold the
lat also pension. plot elaborately. Marguerite Carré, Theodor Chaliapin and Charles Rousselière were the principals in the performance of "The Old Eagle," which Racul Gunsbourg, impresario of Monte Carlo, composed and had Leon Jehin, his conductor, orchestrate and prepare for production posed and had Leon Jehin, his conductor, orchestrate and prepare for productior. M. Gunabourg makes no pretence to a knowledge of music. The work has the redeeming grace of brevity. Another operatic novelty on the Riviera was by a woman composer. It was "Le "bogar." which in Rumanian means the troubador. The story was by Helene Vaceresco. Gabrielle Ferrari, the composer is a popular writer of songs in the style of Chaminade. She is said to have composed a melodious score which had the advantage of Marguerite Carré and Jean Altschewmelodious score which had the advantage of Marguerite Carré and Jean Altschewsky as its interpreters. The women operacomposers find it easier to get a hearir gin France than in any other country. Augusta Holmés even had "Les Montagnes Noires" produced at the Opéra in Paris. Philippe Bellnot was the composer of "Naristé," in which Beszie Abott had the title rôle.

The failure of the Paris Opéra under its new management has surprised nobody.

ployees in the institution, so many free tickets must be sent to Government officials that one-third of the house is omciais that one-third of the house is occupied in this way and the only capital the managers are able to raise comes from rich men about town who in return for their subscriptions obtain the run of the stage, which includes among other privieges access to most of the dressing room of the minor artists. It is not to be doubted that these subscribers have an influence in determining the artists to

be engaged.

Ellen Gulbranson, who is to sing the Brünnhildes at Bayreuth again this summer, is one of the few lyric artists of renown to come out of the Scandinavian Now with nown to come out of the Scandinavian countries during recent years. Now with her and Aino Ackté, William Herold is upholding the standard of his country on the European stage. He has several times been engaged for the lyric Wagnerian rôles at Covent Garden. He has recently been singing in Stockholm to the great delight of his compatriots.

DEATH VALLEY'S SALT SUMP. A Sizzling Mass of Salt, Soda and Borax

in a Desert Area. Easily the most prominent and dis tinctive feature of Death Valley is the salt sump. This glaring white marsh covering the larger portion of the valley floor is responsible for much of the region's evil reputation, and particularly some of its most notorious characteristi

This salt sump is the natural cistern for a large desert area. Death Valley itself is the dry bed of the lowest of a cluster of lakes that once covered this portion of the desert. Consequently the drainage from these higher lake beds and the wash from the Funeral and Panamint mountain ranges have formed the Death Valley marsh.

Death Valley not including its north portion of the desert. Consequently

covered with yellowish brackish water.
On account of this soft centre passage
over the marsh is extremely dangerous
and can be made in but few places.
Across the north half are two trails for pedestrians, one leading from Furnace Creek ranch to Blackwater in the Pana-Creek ranch to Blackwater in the Panamint Mountains. Several footpaths traverse it at the lower end of the valley in the neighborhood of Bennett's Wells.

According to Popular Mechanics, wagons can cross at but one place, about midway, where a road was constructed during the days when the borax industry worked the north and of the march.

north end of the marsh Death Valley's great heat reaches a maximum on the sump. William Mellen of Boston and E. Brockington, a Panamint

maintained a meteorological station at Furnace Creek ranch, 130 degrees has often been reached in other years during July and August. A thermometer hanging on the north side of the adobe house at the ranch is said to have registered. ing on the north side of the adobe house at the ranch is said to have registered 137 degrees one stifling day in 1883.

The marsh unquestionably is responsible for the valley's exceptional aridity.

The dry winds from the Mojave and Amarbusham and the control of the valley at the control of the control of

a stop.

Viewed near or far the sump is the striking picturesque landmark of the region. From the summit of Funeral range it glares beneath the evil Death Valley sun as a flood of molten steel. Standing on a moonlight night in its midst it seems a frozen, choppy sea sprinkled with drifted snow.

OLD NEW YORK MILESTONES. Several Still Standing on Each of the Old Post Reads.

of Manhattan still has some of the old milestones remaining.

In Yonkers, on the Albany post road, there is a stone on the east side of Broadway near the Lowerre station. Usually milestones in this section are placed on the west side of the road, and this exception with fashion architectural style (which leads one to think that this stone has possibly been removed from its original position to preserve it. As the top of the stone has been broken off the number cannot be stated, says a writer in the Westchester County Magazine. It is probably 17.

The nineteenth stone is built into the stone wall on the estate at 615 Broadway and the twentieth is on the east side of the roadway at about 1150 Broadway.

At Dobbs Ferry is a milestone, dilapidated and undecipherable, at the corner of Broadway and Walnut street; some local society should rescue this stone and put it in a permanent condition. It may be the twenty-third mile stone. At Croton-on-the-Hudson are two mile

stones built into the wall about the Van Cortlandt houses. Both were probably placed here for preservation as they do not properly belong here. One of them should be the fortieth mile stone. In this same wall is a curiosity of Indian manuthus and in the commercial value of art valued to

At Peekskill, by the Holman house, a short distance north of the village, is the fiftieth mile stone, lately repaired and reset by the D. A. R. The old house is the Dusenbury Tavern of Revolutionary days. Here Major André was kept overnight after his capture at Tarrytown.

Along the Boston Post road may be mentioned the nineteenth mile stone at New Rochelle, at the corner of Echo avenue; the twenty-third mile stone at Rye, near Mamaroneck, and the twenty-fourth at Rye, opposite the John Jay house.

A mile stone dissimilar to the others is the one on the White Plains road, Scarsdale, near the Wayside Inn. The insorip-

dale, near the Wayside Inn. The inscrip-

XXIV Miles to N. York 1776

Paris. Philippe Belinot was the composer of "Naristé," in which Bes ie Abott had the title rôle.

The failure of the Paris Opera under its new management has surprised nobody familiar with the state of affairs existing there. There are more than 899 em-

THE SHOW AT SEATTLE. Navel Features of the Alaska-Yuken

Pacific Exposition. SEATTLE, Wash., March 20 .- The finish ing touches are being put to the Alaska Yukon-Pacific exposition, and hundred of men working under the direction of experienced landscape artists are setting out trees, shrubs and sod, transplanting rose bushes, rhododendron plants and other flowers that will make the exposition grounds a place of beauty. Bloom-

ing flowers of every description will nod toward the towering firs of the forest in which the exposition has been built Scattle declares that the exposition will be ready on time, and this means a great deal when the experience of its predecase sors is considered. To-day, more than two months before the big show will open, the najority of the buildings planned for the fair at the outset are either finished or are well along in the course of construc-

tion. The United States Government buildings at the head of the Cascades are more than 80 per cent. completed and will be ready to receive exhibits in April. An automobile race from New York city to the grounds of the exposition will start on June 1, the day the exposition opens. A \$2,000 trophy and \$5,300 in cash prizes

have been offered by M. Robert Guggenheim of Seattle. Eleven airships of various types have been entered for the airship show. The exposition is the first world's fair

petual snow and ice, as pictured but a few years ago, a land will be shown in which gold will not constitute the only wealth producing possibilities of the country. Against the lasks is decountry. country. Agriculturally, Alaska is de-tined to become an important factor in the world's food production, and the display of cereals and food stuffs grown in and near the Arctic Circle will prove

a revelation.

The largest State building erected on the grounds of the exposition is that of the State of California. The building is of old California mission design and is a throughout the valley.

While 122 degrees was the highest point attained in 1891, when the Government maintained a meteorological station at Furnace Creek ranch, 130 degrees has July and August on the marsh has its effect.

Old Hawaiian "meles" will be sung by a band of singing boys from Hawaii during the exposition. Tropical foliage and palms will lend the air of enchantment of the dreamy south Pacific.

The Alaska-Yukon-Pacific will be conditionally and August 1800 degrees has July and Au

first shipment of exhibits to the exposi-tion. It comprised 3,000 boxes of the tion. It comprises State's famous apples. comprised 3,000 boxes of the

sufficiently meritorious to deserve any other fate than the obscurity that overcame it. Two years after its first production in Bremen, however, it was sung at Hamburg.

The programmes for the Prinz Regent's Thester in Munich from the middle of August until the middle of September, when the Wagner and Mozart festivals come to an end, will include in the first during the work of a borax company at the north end it was found to be composed of thirty-five men, women and children from East Cape, Siberia. They composed of thirty-five men, women and children from East Cape, Siberia. They will be housed in regular native huts of reindeer skin stretched on frames of diffusood, and will live in the same manhabet of the bottom. A weight is said to have carried down 200 feet of line without a stop.

An Exchange for Musicians-Nine or Tes Concerts a Day. The idea that Berlin is essentially a

modern, go ahead business centre with little or no interest for the sightseer or curio hunter is perhaps somewhat exaggerated; but the strongest argument Each of the old post roads leading out against its tourist value is that it leads nowhere—except to Russia, where scarcely any one goes for pleasure. To lovers of the picturesque the modern

houses, broad streets with a network of tramlines, some dozen of brand new, luxurious hotels and the ever varying is Seccession, Old German, Rococo, and worst of all, a mixture of the three in the residential parts), all these are eyesores There is a perpetual restlessness from which it is impossible to get away. In

Berlin one must get on-push on, hurry on-at any cost. But curiously the Berliners do not in their scramble neglect minor details, such as minute order and cleanliness in every path of life. This has been a topic for caricature and ridicule for many years, says the

Queen, but there is no doubt that the order has become now more a natural development than a police enforcement. A city growing at the pace Berlin grows, with the amount of business it concentrates, must have order.

Artistically it is in a very curious if

not unique position. The art of the past is wonderfully represented in the muse-ums. The Kaiser Friedrich Gallery con-

should be the fortieth mile stone. In this same wall is a curiosity of Indian manufacture, a hollowed out stone for grinding corn.

At Peekskill, by the Holman house, a At Peekskill, by the Willage, is the they radiate and therefore students flock they radiate and t they radiate and therefore students not there from all corners of the earth because they know that there they willfind acentre. It is bewildering to the mere onlooker to even imagine nine or ten concerts a day, but since the quarters of Schöneberg and Wilmersdorf are largely populated by English and American students, the busi-

Wilmersdorf are largely populated by English and American students, the business policy seems wise.

In theatrical matters they are no further behind, and the performances are splendid and realistic modern plays ranking highest in interpretation. Operatic performances are, on the whole, weak. In the Imperial Opera House conventionality rules the order of the day. The Komische Opera is modern in tendency, but can only give smaller works. For educational purposes Berlin ranks high, the schools are excellent, and in every branch of technical work unrivalled anywhere.

Smart dressing being still exceptional in every circle, whether bourgeois or aristocratic, economy can be practised much more easily than in London. It is usual to invite your friend to supper (the scantiest and simplest of meals), so that hespitality can also be practised on a very moderate scale. In fact, for colonia families who wish to educate their children on the Continent, there are few places which rival Berlin.